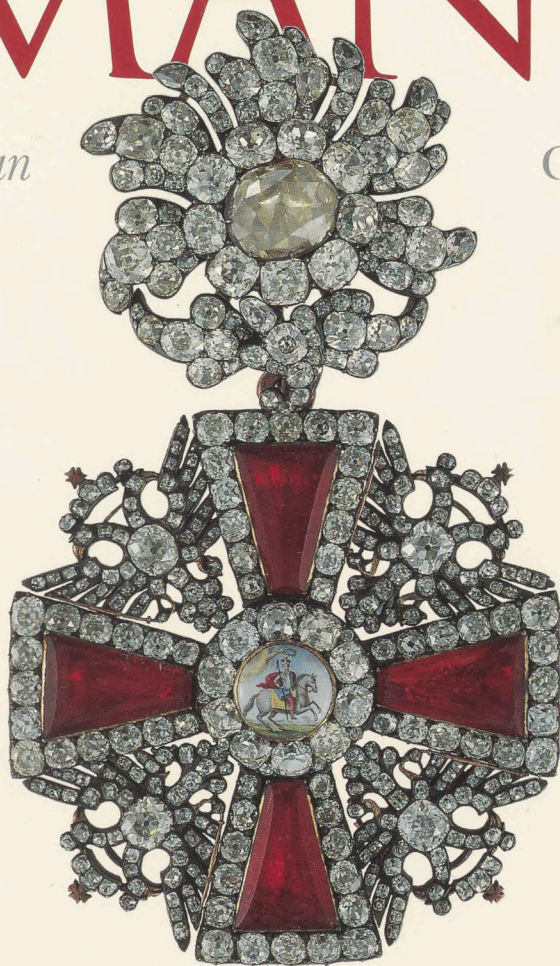


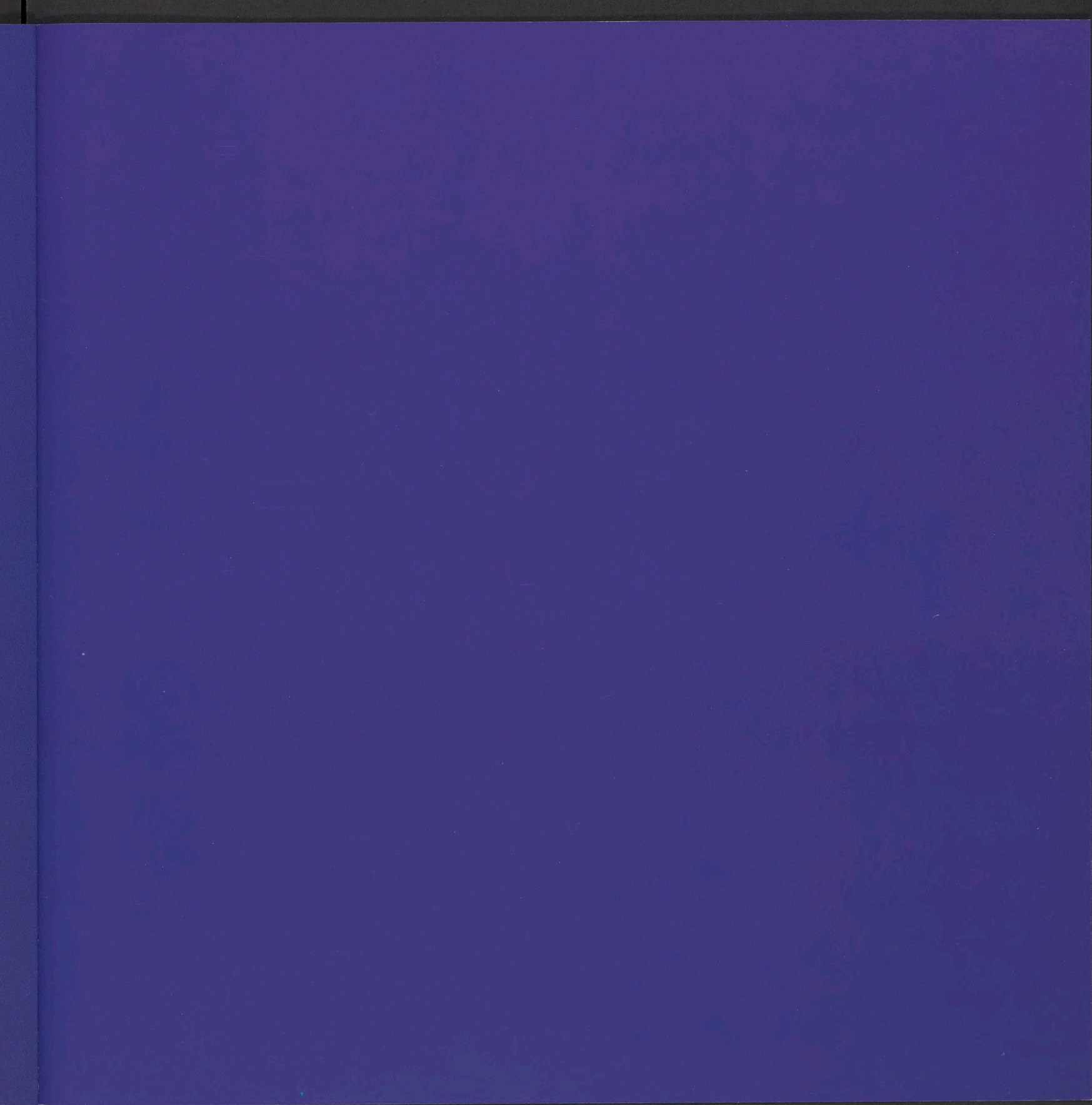
JEWELS OF THE ROMANOV

*Treasures of The Russian
Imperial Court*

СОКРОВИЩА
РОССИИ









СОКРОВИЩА РОССИИ

JEWELS OF THE ROMANOV

Treasures of The Russian Imperial Court

PRESENTED BY THE
AMERICAN-RUSSIAN CULTURAL COOPERATION FOUNDATION
IN COOPERATION WITH
THE MINISTRY OF CULTURE OF THE RUSSIAN FEDERATION
AND
MUSEUM-EXHIBITION "DIAMOND FUND," GOKHRAN, RUSSIA
STATE ARCHIVES OF THE RUSSIAN FEDERATION
STATE MUSEUM-PRESERVE "TSARSKOYE SELO"
YAROSLAVL ARCHITECTURAL AND HISTORICAL MUSEUM-PRESERVE
STATE MUSEUM-PRESERVE "PAVLOVSK"

GOODWILL MISSION: From Past to Future

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J*ewels of the Romanovs: Treasures of the Russian Imperial Court* was conceived to commemorate the 125th anniversary of the first State visit of a member of the Russian Imperial family to the United States. The occasion of the visit of the Grand Duke Alexei Alexandrovich, fourth son of Emperor Alexander II, has been marked by sending a selection of objects that illustrate the exceptional quality of the fine and decorative arts in pre-revolutionary Russia. The exhibition features archival materials from the State Archives of the Russian Federation relating to the voyage of the Grand Duke Alexei, ecclesiastical objects from the Yarsoslavl State Architectural and Historical Museum-Preserve, eighteenth and nineteenth century paintings, costumes, and decorative arts from the Tsarskoye Selo and Pavlovsk State Museum-Preserves, and perhaps most spectacularly, an unprecedented selection of jewels from the State Diamond Fund of the Russian Federation. This exhibition explores the development of the skills of Russian silversmiths, goldsmiths, and jewelers from the eighteenth to the twentieth centuries, and illuminates the long history of friendship between Russia and America.

On the verge of the millennium, the exhibition's Russian and American organizers hope it will help carry that spirit of friendship and goodwill from the past on into the future.

RUSSIA AND AMERICA: EARLY CONCORD

In 1775 and again in 1776 King George III of England sent a request to the Empress Catherine II "the Great" that he be allowed to retain the services of Cossacks as mercenaries in his struggle to subdue the colonial rebellions in America. Catherine politely declined, thus removing a potential obstacle to America's independence. A welcome corollary to that independence was autonomy in matters of trade. From the dawn of the nineteenth century fortunes were to be made from raw materials which could not be shipped to Europe: cotton, indigo, tobacco, sugar, and lumber—considered one of Russia's most important imports. The famous hardwood parquet floors of the Russian palaces owe a significant debt to American trade as Cuban mahogany and Brazilian rosewood made their way to St. Petersburg via New York and Philadelphia.

Russia and America's diplomatic relationship began with the appointment of Levett Harris as American Consul at St. Petersburg in 1803. His early letters to Congress detail the arrival of shipments of sugar and hardwoods. American-Russian relations were further

(Opposite page)

RUSSIAN SCHOOL

GRAND DUKE ALEXEI
ALEXANDROVICH,
CIRCA 1870

Oil on canvas

35 x 29 5/8 in (89 x 75 cm)

Tsarskoye Selo State Museum-Preserve

Inv. No. ED-480-X

(Opposite page)

**ADDRESS OF THE CITIZENS
OF THE UNITED STATES OF
AMERICA TO EMPEROR
ALEXANDER II**

1866

Ink, parchment

State Archives of the Russian Federation

Inv. No. GA RF, f. 678, op. 1, d. 31

Presented as an expression of gratitude to the Imperial government and people of Russia for their support during the American Civil War, and for the warm reception which was extended to the American delegation during its visit to Russia.

improved as the French, under Napoleon, began to try to control European trade. Russians offered to serve as protectors for American ships in Europe, and they secured significant advantages by so doing. Harris wrote:

*"How long this country will be able to preserve this transit trade is a question I shall not pretend to answer; tho' I consider it almost impossible for Russia to retain for another year the conclusive benefit of transmitting colonial supplies to nearly the whole continent; such would as ill comport with the policy and views of France as it is obviously opposed to her interests and those of the states she has subjected to her dominion."*¹

In his letters, Harris reveals this concern over Russia's abilities to preserve American trade as Napoleon's influence spread. In 1811, Russia and the United States each faced significant threats; the Russians anticipated the imminent arrival of Napoleon, who had recently broken the Peace of Tilsit, and the Americans were faced with the return of British troops to the former colonies. Alexander I had this advice for the American Consul regarding their conflict:

*"To make something clear to the English, you must show them your teeth. Continue the war," said he, "if you must, and do it with vigor!"*²

After the Russian and American victories in 1812-14, the two nations resumed extensive trade and diplomatic relationships.

THE AMERICAN CIVIL WAR AND RUSSIAN INTERVENTION

As the century continued, Russian-American friendship grew. Widespread American sympathy for the Russian cause in the Crimean War of 1854-55 produced new trade opportunities for the United States in the Far East. Then, in 1861, Emperor Alexander II with a stroke of his pen, liberated 30 million Russian serfs. In 1863, President Lincoln issued his world-changing Emancipation Proclamation. Despite the Czar's expressed hopes for reconciliation between the American states, the U.S. Civil War had erupted, and began to threaten the economic interests of certain European powers. The British and French, fear-



**PRAYER NOTEBOOK OF
EMPRESS ALEXANDRA
FEODOROVNA (1798-1860),
WIFE OF NICHOLAS I**
IN GERMAN AND FRENCH,
1832
Velvet, gold
State Archives of the Russian Federation
Inv. No. GA RF, f. 672, op. 1, d. 574

ing the loss of their important cotton shipments, sent fleets to discourage a northern blockade of southern ports. Russia countered by sending into American waters naval forces of their own which were welcomed into the harbors of New York and San Francisco.

After the conclusion of the war in 1865, and with the boom of reconstruction of the Union underway, President Grant invited the Russian Imperial family to make a State visit to the United States to thank them appropriately for their efforts on behalf of the Union.

Alexander II sent his twenty-one-year-old son, the Grand Duke Alexei Alexandrovich as his representative because of the latter's active role in the Russian Navy. Alexei had been made a naval officer at birth, was an Ensign at seven, and by ten had participated in naval maneuvers. At twenty-one, he was the perfect choice for the voyage. On his return from his American trip in 1873, he became Captain First Class, and in 1883 he was to become General-Admiral of the Imperial Fleet, a post he was to hold until 1905.

THE GOODWILL MISSION OF THE GRAND DUKE ALEXEI: 1871-1872

The Grand Duke Alexei arrived in the United States, and cabled his father, the Emperor regularly. On arriving in Washington, DC, Alexei telegraphed St. Petersburg:

*"The Courier has arrived, and I was presented to the President. Tomorrow we return to New York."*³

The Emperor responded with a telegram to his wife, the Empress Maria Alexandrovna, who was vacationing at the Palace of Livadia in the Crimean:

*"...yesterday the Grand Duke Alexei met with the President of the United States. Everything went well."*⁴

The letters which Alexei wrote to his mother are far more detailed and candid, giving a revealing and informative look at the Grand Duke's impressions of America and American society:

"American society has made a very strong impression on me. The men, in general, are intelligent and energetic, but completely lack even the simplest of manners, with the exception of naval sailors. The women, on the contrary, are extremely well brought up, and we have a false impression of them in

Europe. Their intellectual development is not less than that of our women, but concerning religion, they have very liberal conceptions though they go often to church. I was shocked by the number of beauties, particularly in New York and St. Louis. Concerning my success among American women, of which the newspapers have written so much, I can honestly say that this is complete nonsense. They look at me as people look at a caged crocodile or a monkey of unusual size, but then, having looked me over, become completely indifferent.”⁵

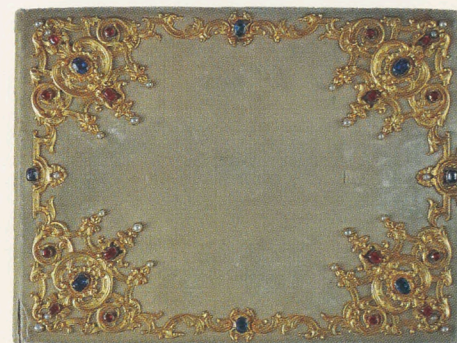
Grand Duke Alexei was especially pleased to visit the American South, which proved interesting to him, as well as familiar:

“We are going to Louisville, one of the most implacable enemies of the Northern States during the war, and I must say that their invitation surprises me, since we were always for the North, in other words, against the Southern States, and yet, in spite of this, they invite us anyway. In Louisville, there was a wonderful reception, speeches, and a ball, as usual. I must say, that there is a wonderful difference between Americans of the North and the South. Here, they are much more like Europeans, their manners are completely different. It is apparent that they are old feudal landowners, and in general, are similar to Our own old nobility.”⁶

It can be said that no State visitor to America ever enjoyed such varied and unusual experiences as those of the Grand Duke. In Boston, he was treated to a magnificent display of rhetoric and poetry from Harvard’s President Eliot to Messrs. Longfellow, Whittier, and Oliver Wendell Holmes. In Nebraska, he hunted buffalo with Custer, Sheridan, and Buffalo Bill Cody. Over 1,300 people took part in this extraordinary event, organized by the commander of the Western Military territory, Colonel Sheridan, at the invitation of Chief Spotted Tail. Alexei responded to his father the Czar:

“Warm thanks to You and Mother for heartfelt congratulations; returned from the hunt with an escort of Indians! Killed three Bison. Departing for Denver.”⁷

The Grand Duke Alexei’s remarkable journey ended in New Orleans, a city he greatly enjoyed for its cosmopolitan air and European feeling.



**SOUVENIR ALBUM OF
THE EMPRESS MARIA
ALEXANDROVNA, WIFE
OF ALEXANDER II**

CIRCA 1850

White velvet, gold, rubies, diamonds,
sapphires, gems

State Archives of the Russian Federation
Inv. No. GA RF



**TSSESAREVITCH ALEXANDER
ALEXANDROVICH AND HIS
WIFE GRAND DUCHESS
MARIA SEODOROVNA AND
THEIR CHILDREN NICHOLAS
(LATER NICHOLAS II),
GEORGE, AND XENIA.**

1870s PHOTOGRAPH

6 3/8 x 4 1/8 in

(16.0 x 10.5 cm)

State Archives of the Russian Federation

Inv. No. GA RF.f. 641, op. 1,

d. 120, N33

*"New Orleans produces a completely European impression, since the whole populace and society speaks French. An enormous crowd gathered here for the Mardi Gras, but I must say that I thought this carnival would be more lively. An enormous procession of people on horseback, on foot, and in carriages wearing masks passed through the whole town with music and shouts, but nevertheless, a sort of artificiality reigns in all this merrymaking, as if someone had ordered them to dress up like monsters, and pretend that they were having fun. There is a very good French opera here, and many other theaters. We stayed in New Orleans six days, and that is our last stay in America."*⁸

As his visit to New Orleans inaugurated the "Rex" theme which has marked the occasion down to this day, along with the song he so much admired, "If Ever I Cease to Love," (as well as the singer, the celebrated Lydia Thompson) it can safely be said that Alexei infused a new and lasting spirit into the venerable Mardi Gras.

Grand Duke Alexei's visit was a milestone in American-Russian relations; not only was it the first time a member of a European Imperial or Royal family had been officially received by the American government, it was the first major acknowledgment of the power and position of the United States by a European nation. Alexei retained fond memories of his time in the United States, though in a letter to his sister-in-law, the future Empress Maria Feodorovna, he did confess:

*"In America there were too many [balls]! There have been around fifty, and the women there dance their whole lives, beginning at the age of three, and ending at the age of eighty. I must confess that I have never seen so many beauties in Europe."*⁹

Relations between the Russia and the United States continued to flourish until their mutual engagement in the First World War, the "Great War" which established the United States as the political equal of any European power, but also swept the Romanov dynasty from the throne it had occupied for over three hundred years. Russian and American soldiers, together with their allies, were subsequently called upon to contain Fascism, concluding their share of that arduous struggle with a handshake at the River Elbe. Despite the continued changes in Russia, both political and social, the material culture of Imperial Russia has been saved and preserved by the heroic efforts of its curators, archivists, and historians.

This resplendent collection of Imperial treasures, costumes, portraits, and archival materials, evokes the grandeur of Russian history. Its religious objects, unrivaled in beauty and workmanship, convey the power of the Russian soul—of a faith, transcending time and circumstance, that has sustained a great people for a thousand years. Taken together, from an American perspective, this exhibition calls to mind two centuries of interwoven destinies; of a friendship forged in common causes, and made more than strong enough to endure occasional differences, by the natural affinity of our two peoples. May this warm glow from a shared past help light our paralleled journey into the future.

The State Archive of the Russian Federation was founded in 1921 and has at its disposal more than five million unique files on the history of Russia. Of special interest are the personal papers and possessions of the Russian emperors and of Romanov family members.

The papers and other objects from these archives presented in this exhibition are “Documented Treasures” of Russia.

¹ Letter from Levett Harris, 10/22 December 1811, to James Monroe. General Records of the Department of State, Record Group 59, Dispatches from US Consuls in St. Petersburg, Russia, 1803-1906, M81, June 13, 1810-August 16, 1830. Archives II; College Park, MD.

² Letter from Levett Harris, 4/16 September 1812, to James Monroe, *ibid*.

³ Telegram from the Grand Duke Alexei to his father, Emperor Alexander II from Washington, DC, 23/12 November, 1871, State Archives of the Russian Federation, Moscow. GA RF f. 678, op. 1, d. 739, l. 188.

⁴ Telegram of the Emperor Alexander II to the Empress Maria Alexandrovna at Livadia, 12 November 1871, State Archives of the Russian Federation, Moscow. GA RF f. 641, op. 1, d. 23, l. 29.

⁵ Letter of the Grand Duke Alexei to his mother, the Empress Maria Alexandrovna in St. Petersburg, 12 September 1871, State Archives of the Russian Federation, Moscow. GA RF f. 728, op. 1, d. 3246.

⁶ *ibid*

⁷ Telegram of the Grand Duke Alexei Alexandrovitch to his parents, St. Petersburg 17/5 January 1872, State Archives of the Russian Federation, Moscow. GA RF f. 678, op.1, d. 739, l. 208.

⁸ Letter from the Grand Duke Alexei Alexandrovitch to his mother, the Empress Maria Alexandrovna, St. Petersburg, 25 January 1872. State Archives of the Russian Federation, Moscow. GA RF f. 728, op. 1, d. 3246.

⁹ Letter of the Grand Duke Alexei to his sister-in-law, the future Empress Maria Feodorovna, 25 January 1872, State Archives of the Russian Federation, Moscow. GA RF f. 1831, op. 1, d. 26.

THURIBLE (CENSER)

MOSCOW, 1652

Parcel-engraved and gilt silver

29 1/2 x 6 7/8 in diam

(75.0 x 17.4 cm diam)

Gift of Tsar Alexei Mikhailovitch (reigned

1645-1676) to the Cathedral of the

Assumption, Yaroslavl

Yaroslavl State Architectural and Historical

Museum-Preserve

Inv. No. YMZ-6040, s/u 536, DM-263



ICON "OUR LADY OF KAZAN"

17TH CENTURY

Tempera on panel, pearls, diamonds

(.04 carats), rubies (6.4 carats), sapphires

(10.56 carats), garnets (6.6 grams), chryso-

prase (.20 grams), chrysolite (.20 grams),

glass, glass beads, gilt-metal, silk needlework

12 3/4 x 11 1/4 in (32.4 x 28.4 cm)

From the Church of Sts. Kozma and Demian,

Yaroslavl

Yaroslavl State Architectural and Historical

Museum-Preserve

Inv. No. YMZ-7895



**COVERING VEIL "THE
BURIAL OF CHRIST"**

17TH CENTURY

Satin, silk, velvet, pearls (290 gr), semi-
precious stones, gold thread, silk embroidery

26 1/2 x 33 3/8 in (67.2 x 84.7 cm)

Yaroslavl State Architectural and Historical
Museum-Preserve

Inv. No. YMZ-5468

CHALICE

YAROSLAVL, 1671

Parcel-gilt and engraved silver

11 5/8 x 8 in diam (29.4 x 20.2 cm)

From the Church of the Holy Apostle John,
Yaroslavl

Yaroslavl State Architectural and Historical
Museum-Preserve

Inv. No. YMZ-7237, s/u 147, DM-204





**PANAGIA (ECCLESIASTICAL
PENDANT)**

RUSSIA, LATE 17TH-EARLY
18TH CENTURY

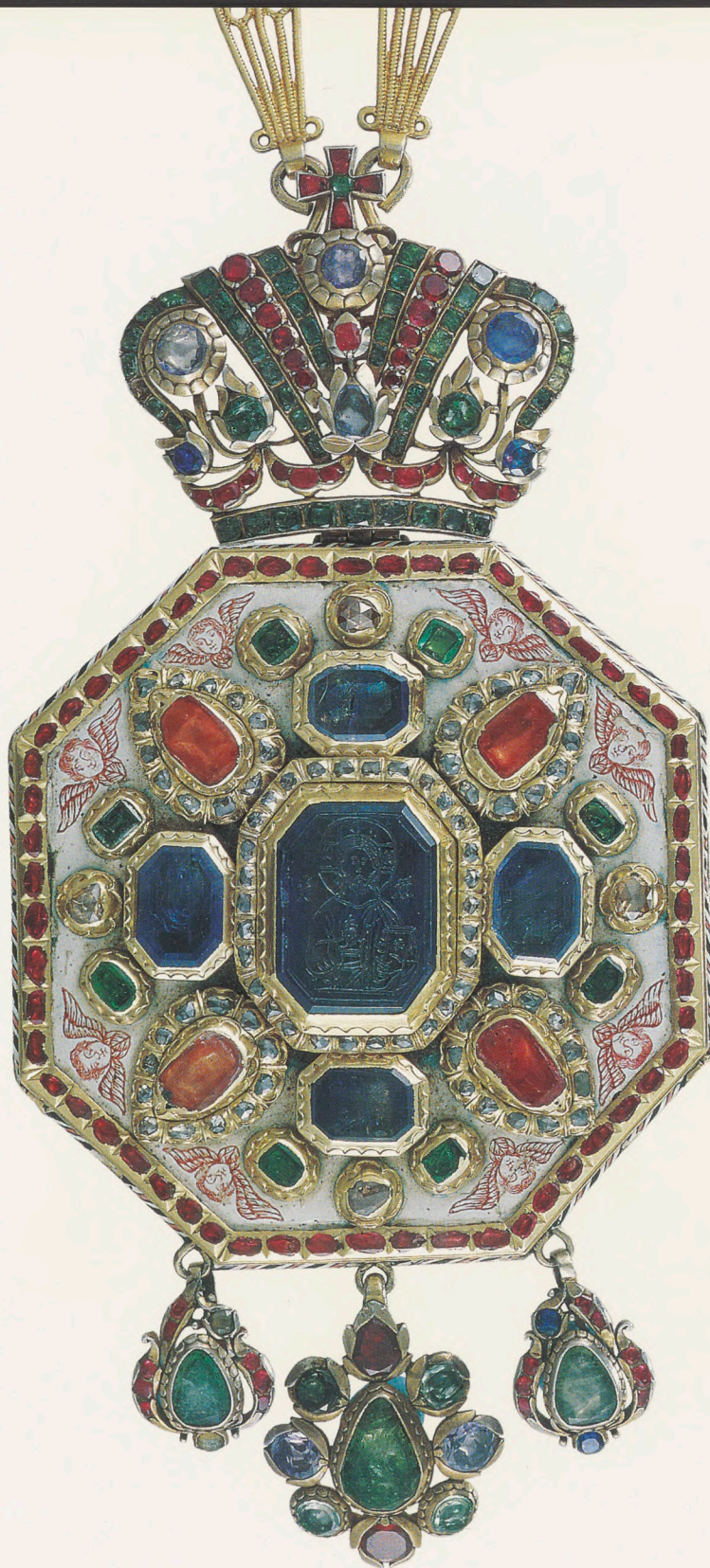
Silver, gold, emeralds (17.96 carats), uncut
diamonds (3.64 carats), sapphire (71.76
carats), rubies (10.48 carats), garnets (.92
grams), enamel

8 1/8 x 3 1/4 in (20.6 x 8.2 cm)

From the Sacristy of the Monastery of the
Saviour, Yaroslavl

Yaroslavl State Architectural and Historical
Museum-Preserve

Inv. No. 7882, g/u 1, DM-163



**PANAGIA (ECCLESIASTICAL
PENDANT)**

RUSSIA, SECOND HALF OF
THE 17TH CENTURY

*Silver, gold, enamel, sapphires (78.68 carats),
rubies (14.40 carats), emeralds (10.90 carats)*

4 7/8 x 3 1/8 in (12.4 x 7.7 cm)

*From the Sacristy of the Monastery of the
Saviour, Yaroslavl*

*Yaroslavl State Architectural and Historical
Museum-Preserve*

Inv. No. 7885, g/u 428, DM-166



**PANAGIA (ECCLESIASTICAL
PENDANT)**

RUSSIA, LATE 17TH
CENTURY

Silver, gold, emeralds (23.70 carats), uncut
diamonds (3.88 carats), sapphire (4.50
carats), enamel (5.0 carats)

8 3/4 x 3 7/8 in (22.1 x 9.9 cm)

From the Sacristy of the Monastery of the
Saviour, Yaroslavl

Yaroslavl State Architectural and Historical
Museum-Preserve

Inv. No. YMZ-7881, g/u 427, DM-167





ALTAR CROSS

MOSCOW, 1731

Gold, uncut diamonds (.48 carats), emeralds (13.50 carats), rubies (17.75 carats), pearls (240 carats), sapphire (24.85 carats), semi-precious stones, enamel

15 3/4 x 8 1/4 in (40 x 21 cm)

From the Tolog Monastery of the Saviour, Yaroslavl

Yaroslavl State Architectural and Historical Museum-Preserve

Inv. No. YMZ-7880, s/u 4



ALTAR BOOK OF GOSPELS

PRINTED MOSCOW 1703,
BINDING RUSSIAN, EARLY
18TH CENTURY

*Paper, silver, pearls, glass, velvet,
silk embroidery*

18 1/4 x 12 in (46.3 x 30.5 cm)

*Yaroslavl State Architectural and Historical
Museum-Preserve*

Inv. No. YMZ-7383, s/u 112

CROWN FOR AN ICON OF OUR LADY OF TOLOG

19TH CENTURY

*Cut and uncut diamonds (.4 carats),
emeralds (7.3 carats), sapphire (6.0 carats),
rubies (.7 carats), topaz, coral, pearls, semi-
precious stones, glass, gilt thread, silver*

14 1/4 x 14 7/8 in (36.2 x 37.7 cm)

*From the Church of the Saviour and Christ's
Transfiguration, Yaroslavl*

*Yaroslavl State Architectural and Historical
Museum-Preserve*

Inv. No. YMZ-7899



SMALL BOUQUET

RUSSIA, CIRCA 1760

Gold, silver, diamonds (68.65 carats), enamel,
colored foil

5 7/8 x 2 3/8 in (15.0 x 6.0 cm)

The State Diamond Fund of the Russian Federation

Inv. No. AF-5

This small bouquet of foiled white diamonds, worn clipped at the waist, was created for Empress Elizabeth I.

PAIR OF EARRINGS IN THE FORM OF BEES

RUSSIA, CIRCA 1760

Gold, silver, diamonds (48.61 carats), enamel,
colored foil

2 1/2 x 1 5/8 in (6.25 x 4.0 cm)

The State Diamond Fund of the Russian Federation

Inv. No. AF-7

This pair of earrings and the diadem *en suite* feature the technique of foiling, in which colored foil is placed beneath each stone imparting a soft pastel color to the white diamonds. These earrings and the diadem were created for Empress Elizabeth I.

DIADEM-BANDEAU IN THE FORM OF A GARLAND

RUSSIA, CIRCA 1760

Gold, silver, diamonds (90.12 carats), enamel,
colored foil

10 1/4 x 1 5/8 in (26.0 x 4.2 cm)

The State Diamond Fund of the Russian Federation

Inv. No. AF-6

This diadem features the technique of mounting *en tremblant*. The bees are attached to small springs which vibrate as the wearer moves. This diadem, and the earrings *en suite* were given to the State by Empress Elizabeth I.





**PENDANT,
"CAESAR'S RUBY"**

MOUNTING MANUFACTURED IN
WESTERN EUROPE IN THE
17TH CENTURY

Gold, pink tourmaline-rubelite

(52.00 carats), enamel

1 5/8 x 1 1/8 x 1 in (4.0 x 2.7 x 2.3 cm)

The State Diamond Fund of the Russian

Federation

Inv. No. AF-12

This jewel was presented to Catherine II "the Great" in 1777 by King Gustav of Sweden who made a State visit to Russia in that year. Thought to be a ruby of ancient cut which had belonged to Caesar. The academician A.E. Fersman discovered the stone to be a tourmaline-rubelite, probably of Indian, rather than Classical origin.



**BROOCH IN THE FORM OF
THE HORN OF PLENTY**

LOUIS-DAVID DUVAL,

SIGNED DUVAL

ST. PETERSBURG, CIRCA 1774

Gold, silver, diamonds (41.89 carats)

2 7/8 x 2 7/8 in (7.2 x 7.2 cm)

The State Diamond Fund of the

Russian Federation

Inv. No. AF-45

This brooch was originally conceived as an aigrette for Catherine II "the Great," and its purchase was recorded by Adam Vasilievich Olsufiev: "To the jeweler Duval for an aigrette of diamond brilliants, 2,250 roubles." Born in Geneva, Duval at first worked independently, but in May of 1789 founded the Petersburg Firm "Louis-David Duval and Son." By September of 1800, the firm had grown, and was known as "Duval Brothers."



STICKPIN

RUSSIA, CIRCA 1800

Gold, silver, blue diamond (7.6 carats),

white diamonds (.96 carats)

1 x 3/4 in (2.6 x 1.8 cm)

The State Diamond Fund of the Russian Federation

Inv. No. AF-8

This pin features a blue diamond believed to have been cleft from the famed stone called "Le Tavernier"—the same stone as the Hope diamond. The stone, originally set as a ring for Empress Maria Feodorovna, wife of Emperor Paul I, was given to the Diamond Fund in 1860, by her daughter-in-law, the Empress Alexandra Feodorovna.





**VLADIMIR LUKITCH
BOROVIKOVSKII
(1757-1825)**

PORTRAIT OF EMPEROR
ALEXANDER I, CIRCA 1802

Oil on canvas

74 x 60 cm

Pavlovsk State Museum-Preserve

Inv. No. TsKh-2028-III

Alexander I "the Blessed," came to the throne in 1801 after the assassination of his father Paul I. Alexander was to become one of Russia's greatest heroes by defeating Napoleon in the war of 1812. Alexander's extraordinary military skill coupled with the severity of the Russian winter made Napoleon's defeat inevitable. Heralded as a saviour by the Russian people, and by Europe as a military genius, Alexander I died in 1825, and it is now believed that the Emperor faked his own death and went into holy seclusion as a monk known as Feodor Kuzmich.

BRACELET

RUSSIA, CIRCA 1820

*The miniature by Winberg after the portrait
by George Dawe*

*Gold, enamel, ivory, gouache, table-cut portrait
diamond (27 carats) x 7 3/4 in*

1 3/8 x 7 7/8 in (3.5 x 19.6 cm)

*The State Diamond Fund of the Russian
Federation*

Inv. No. AF-68

The diamond in this bracelet, called the "Tafelstein" or table-stone, entered the Imperial collections in 1771. It was purchased in January from the banker Friederichs for the sum of 11,500 roubles, and entered into the collection as a "great flat brilliant." The diamond figured in a number of pieces over the years, but it was after the death of Alexander I in 1825, that the current bracelet was conceived as a "sentiment," or memorial bracelet. The miniature, by Winberg, depicts the portrait of Alexander by the Englishman George Dawe (now in the State Russian Museum, St. Petersburg). Instead of covering the portrait with glass, however, this historic stone was used to unusual effect.





**NICHOLAS ANDREEVITCH
LAVROV (1820-1875)**

PORTRAIT OF EMPEROR
ALEXANDER II, 1860

Signed and dated in Russian N. Lavrov

Oil on canvas

168 x 110 cm

Tsarkoye Selo Museum-Preserve

Inv. No. ED-639-X

Alexander II was to reign as one of the most enlightened Russian Emperors. In striking contrast to the militaristic and repressive reign of his father, Nicholas I, Alexander was responsible for many important social reforms, the most resounding being the liberation of the serfs in 1861. Alexander II was married to Empress Maria Alexandrovna, a former Princess of Hesse-Darmstadt, but had an ongoing and highly important relationship with Princess Catherine Dolgorukaya, a descendant of Prince Yuri Dolgoruky, prince of Kiev. Though Catherine was beneath his rank, and could not be proclaimed Empress, Alexander II married her against Dynastic law, and created for her the title of Princess Yurievskaya.

SAPPHIRE BROOCH

RUSSIA, CIRCA 1860

Gold, silver, diamonds (56.60 carats), Ceylon sapphire (260.37 carats)

2 1/8 x 2 3/8 in (6.0 x 5.3 cm)

The State Diamond Fund of the Russian Federation

Inv. No. AF-67

Unique in the world for its combination of size, color, clarity, and extraordinary cut, this sapphire was purchased by Emperor Alexander II at the London Great Exhibition of 1862, where it was advertised in the old carat weight of 252.25/32 carats. Presented to his wife, Empress Maria Alexandrovna, it was presented to the Diamond Fund in 1882.



**STAR OF THE ORDER OF
ST. ANDREW**

ST. PETERSBURG, CIRCA 1775

Gold, silver, diamonds (24.27 carats), enamel

3 1/4 x 3 1/4 in (8.0 x 8.0 cm)

The State Diamond Fund of the

Russian Federation

Inv. No. AF-36

This, the most important order of the Russian Empire, was created in 1720 by Peter the Great, and was awarded to members of the Imperial family, and Russians who made extraordinary contributions to the Empire. This particular order was made for Emperor Paul I.



**NECK BADGE OF THE ORDER
OF ST. ALEXANDER NEVSKY**

LEOPOLD PFISTERER

MOSCOW, 1775

Gold, silver, diamonds (97.78 carats), ruby

glass, enamel

5 1/2 x 3 1/8 in (14.0 x 8.0 cm)

*The State Diamond Fund of the Russian
Federation*

Inv No. AF-63

After the Order of St. Andrew the First-Called, the most important Order of the Russian Empire was that of the Order of St. Alexander Nevsky. In 1240, Alexander Nevsky fought the Teutonic knights, and from its creation in 1725, was given to those who had distinguished themselves in battle. This particular neck badge came into the Diamond Fund from the collection of Emperor Paul I.



**NECK BADGE OF THE ORDER
OF ST. ANNE**

LOUIS-DAVID AND JACOB-
DAVID DUVAL,
ST. PETERSBURG, CIRCA 1760

*Gold, silver, diamonds (9.11 carats), enamel,
rubies (2.80 carats)*

2 x 1 3/8 in (5.0 x 3.5 cm)

*The State Diamond Fund of the Russian
Federation*

Inv. No. AF-37

The Order of St. Anne was instituted in 1735 by Archduke Karl-Friedrich of Schleswig-Holstein-Gottorp in honor of his wife Anna, born a Russian Grand Duchess, and daughter of Peter the Great. When faced with lack of an heir, the Empress Elizabeth turned to her sister Anne's son, Peter of Holstein-Gottorp. Succeeding her as Emperor Peter III, Peter made the Order of St. Anne a Russian order, and awarded it to his son, the future Emperor Paul I, who acceded to the Dukedom of Schleswig-Holstein-Gottorp in 1773.



BROOCH "ROSE"

DESIGNED BY VIKTOR
NIKOLAEV, GENNADY
ALEKSAKHIN
MOSCOW, 1970

Platinum, diamonds (47.23 carats)

5 7/8 x 4 in (15 x 10 cm)

The State Diamond Fund of the

Russian Federation

Inv. No. AF-155

Before the sales of the 1920s and 1930s, a number of extraordinary flower studies existed in the collections as masterpieces of the jeweler's art. In an effort to prove that these skills had not been lost, a number of pieces based on the "lost" works were designed by the jewelers of the state treasury in 1970. This piece, a composite of several flower studies made in the nineteenth century, was conceived in platinum, and uses 1,466 invisibly set diamonds of exceptionally pure color and clarity, all of Russian origin.



DIADEM "RUSSIAN FIELD"

DESIGNED BY VIKTOR
NIKOLAEV, GENNADY
ALEKSAKHIN
MOSCOW, 1980

*Platinum, gold, white diamonds (129.62
carats), yellow diamond (35.25 carats)*

4 3/8 x 13 3/8 in (11.0 x 34.0 cm)

*The State Diamond Fund of the
Russian Federation*

Inv. No. AF-170

At the opening of the nineteenth century, Empress Maria Feodorovna, wife of Paul I, ordered a diadem from Duval Brothers, which was executed in the design of oak and laurel leaves, bordered by sheaves of wheat. This diadem was referred by her as "*Mon diadème en épis*" (my diadem of sheaves [of wheat]). In 1829, the Empress left the diadem to the Diamond Fund. Sold in 1929, the original is now lost, but seeking to recreate this stunning piece, designer Viktor Nikolaev and jeweler Gennady Aleksakhin faithfully recreated the piece from photographs and archival information, this time substituting platinum for silver, and using only stones of Russian origin. The piece centers an extraordinary yellow diamond of 35.25 carats.



JEWELRY CASKET

CIRCA 1790

Silver filigree, gold, pearls, rubies, beryl, quartz

4 3/8 x 13 3/8 in (11.0 x 34.0 cm)

Pavlovsk State Museum-Preserve

Inv. No. Tskh-905-VII





PAIR OF EARRINGS

LEOPOLD PFISTERER
ST. PETERSBURG 1764

Signed and dated Pfisterer

*Gold, silver, diamonds (41.08 carats), spinels
(46.90 carats)*

Each 2 5/8 x 2 in (6.7 x 5.0 cm)

*The State Diamond Fund of the Russian
Federation*

Inv. No. AF-28

In 1763, Prince Dmitri Mikhailovitch Golitsyn, the Russian Ambassador at Vienna, was instructed to engage a Court Jeweler for Catherine II. Pfisterer created and signed these earrings, which were part of a larger suite which included hair bows, brooches, and shoe buckles. The Empress signed Pfisterer to a six-year contract, and he remained in St. Petersburg for 34 more years.

RUSSIAN SCHOOL COPY AFTER ALEXANDER ROSLIN

PORTRAIT OF EMPRESS
CATHERINE II,
CIRCA 1796

Oil on Canvas

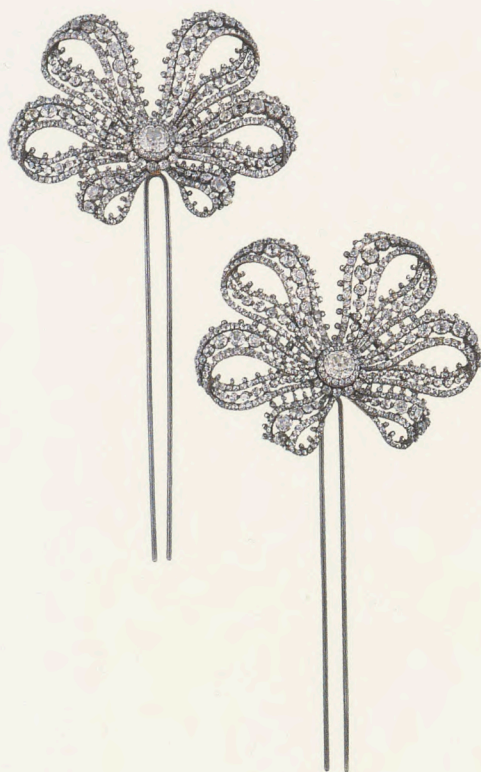
107 1/2 x 74 3/8 in (273.0 x 189.0 cm)

Tsarskoye Selo State Museum-Preserve

Inv. No. ED-796-X

Born Princess Sophia of Anhalt-Zerbst, Catherine married Grand Duke Peter, nephew of the Empress Elizabeth, and moved to the court of Russia to find herself caught in intrigue. Ultimately, with the help of her guards' regiments, and her friend Princess Dashkova, Catherine engineered the assassination of her husband and the coup d'etat which placed her on the throne.





**TWO SMALL ORNAMENTS
(BROOCH AND HAIR
ORNAMENT) IN THE FORM
OF BOWS**

LEOPOLD PFISTERER
MOSCOW, 1767

Gold, silver, diamonds, rubies

Each 1 5/8 x 2 in (4.0 x 4.9 cm)

*The State Diamond Fund of the Russian
Federation*

Inv. No. AF-41

These pieces were made by Pfisterer on his arrival in Russia to fill out the suite which originally had secured him his position at court. Originally two hair ornaments, one was remounted as a brooch in the nineteenth century.

ALEXANDER ROSLIN

PORTRAIT OF GRAND
DUCHESS (LATER EMPRESS)
MARIA FEODOROVNA,
CIRCA 1770

Oil on canvas

96 x 65 1/8 in (245 x 167 cm)

Pavlovsk State Museum-Preserve

Inv. No. Tskh-3749-III

Mother of two Emperors, Alexander I and Nicholas I, Maria Feodorovna was born Princess Sophia Dorothea of Wurttemberg, and took the name Maria Feodorovna upon her conversion to Orthodoxy. Maria Feodorovna proved to be one of the most interesting women of her age; she was instrumental in the construction of Pavlovsk Palace, which stands today as one of the most important examples of Russian Neoclassicism.



TIMOLEON KARL VON NEFF
(1805-1876)

PORTRAIT OF EMPRESS
ALEXANDRA FEODOROVNA,
CIRCA 1825

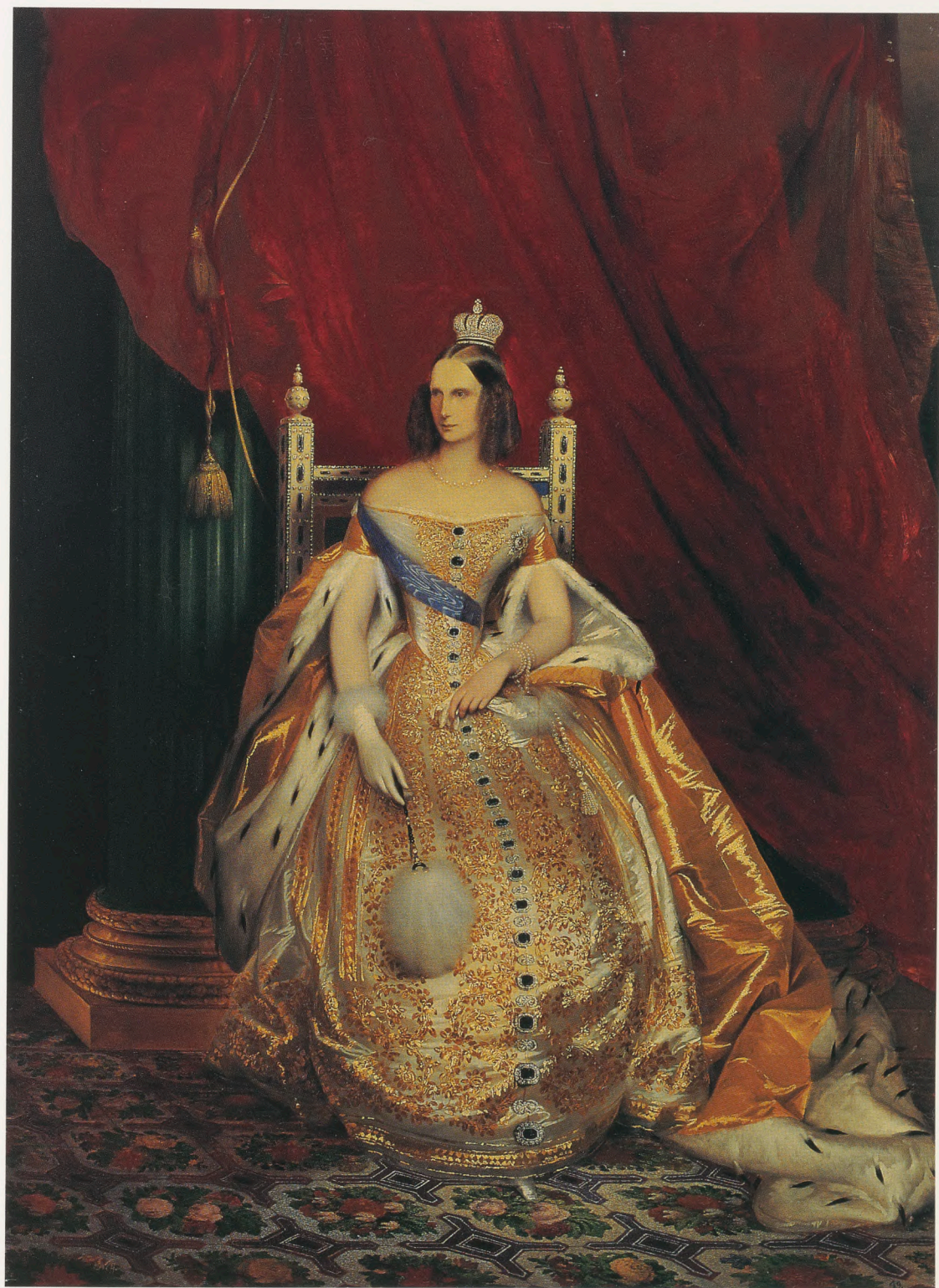
Oil on canvas

56 1/8 x 42 in (143 x 106 cm)

Pavlovsk State Museum-Preserve

Inv. No. TsKh-3538-III

This portrait depicts Alexandra Feodorovna in her robes as Empress of all the Russias. The Empress is seated on the ivory throne of Sophia Paleologue, brought from Byzantium in the fifteenth century (now in the collection of the Kremlin Armory Museum, Moscow). She also wears the small crown of the Empress, created by the jeweler Duval in the eighteenth century.





PLASTRON

DESIGNED BY V.V. NIKOLAEV
MOSCOW, 1985

Platinum, gold, diamonds (58.27 carats),
emeralds (72.33 carats)

7 1/2 x 6 3/4 in (19.0 x 17.0 cm)

The State Diamond Fund of the Russian Federation

Inv. No. AF-185

At the end of the nineteenth century, there was a revival of eighteenth-century jewelry forms, the "Plastron" or dress ornament among them. In 1896-1897, Empress Alexandra Feodorovna and her sister, Grand Duchess Elizabeth Feodorovna ordered emerald suites of jewelry from Bolin, an important St. Petersburg jeweler, and the Empress ordered a diadem and matching necklace with "cabochon emeralds... of three cubic centimeters." Later, the Empress ordered a plastron from Fabergé. This piece, one of her favorites, was sold. Nikolaev designed a piece which was not an exact copy, because the emerald-cut stones of the Fabergé workshop were substituted with cabochons, to unite the piece more closely to the Bolin suite.

VITALY ZHURAVLEV (B. 1933) AFTER THE ORIGINAL BY NIKOLAI BODARIEVSKY (1850-1921)

PORTRAIT OF EMPRESS
ALEXANDRA FEODOROVNA,
CIRCA 1900

Oil on canvas

Tsarskoye Selo State Museum-Preserve

Inv. No. NV

Born Princess Alix of Hesse-Darmstadt, Empress Alexandra Feodorovna was a favorite granddaughter of Queen Victoria of Great Britain. Alix met the Russian Tsarevitch Nicholas when she was only nine years old, and the two seemed to form an attachment to each other almost immediately. Married in 1895, the couple were passionately in love, and almost entirely concerned with their four daughters, and son and heir Alexei. This portrait, a copy of the 1900 original, shows the Empress at the height of her beauty and popularity. She is wearing the Bolin suite of emeralds and diamonds ordered after the coronation for which the Fabergé plastron was ordered (see the twentieth century case of jewels). The Empress was assassinated with her husband and children in 1918.



**ERNST KARLOVITCH
LIPGART (1847-1932)**

PORTRAIT OF NICHOLAS II
(1894-1917), 1900

Signed and dated Lipgart

Oil on canvas

65 1/4 x 43 1/2 in (165.6 x 110.5 cm)

Tsarskoye Selo State Museum-Preserve

Inv. No. ED-555-X

This portrait of Russia's last Tsar shows him in the White Hall of the Winter Palace, St. Petersburg. Nicholas stands as a controversial political figure. Reigning during a period of Russian history which was one of its most culturally important, Nicholas was also in power during Russia's most critical political periods. Although known as a religious, tranquil and family-loving man, failure in the Russo-Japanese war heightened his unpopularity, and in 1905, a revolution deprived him of absolute power. Further civil unrest brought about the February and October revolutions which resulted in his abdication in 1917, and his assassination in 1918.



**FULL DRESS UNIFORM OF
EMPEROR PAUL I**

ST. PETERSBURG,
CIRCA 1790

*Wool, velvet, buckskin, canvas, silk, leather,
feathers*

Pavlovsk State Museum-Preserve

*Inv. Nos. TsKh-1636-II, TsKh-1638-II,
TsKh-1644-II, TsKh-1646-II, TsKh-1481-II*

Military uniform for men was of paramount importance at the Imperial Court and in civilian life. If one was a member of the military, or indeed held any official Court or governmental position, a uniform was involved. Everyone from the Emperor of Russia down to postmen, street cleaners, and schoolchildren wore strictly codified forms of dress.



**HUSSAR'S UNIFORM
OF TSAR ALEXANDER I**

1817

Wool, gold thread, sable fur

Tsarskoye Selo State Museum-Preserve

Inv. No. Jacket 44; doloman 89

**AUSTRIAN FIELD-MARSHAL
GENERAL'S PELISSE OF
EMPEROR NICHOLAS I**

CIRCA 1840

Wool, gold thread, sable fur

Tsarskoye Selo State Museum-Preserve

Inv. No. ED-933-II

Members of the Imperial family
were often made honorary
patrons of foreign regiments.





**BALLGOWN OF EMPRESS
MARIA FEODOROVNA, WIFE
OF PAUL I**

RUSSIA, CIRCA 1827

Silk, silk lace

Pavlovsk State Museum-Preserve

Inv. Nos. TsKh-2769-II, TsKh-2770-II

This ballgown was made in 1827 for the Empress Maria Feodorovna to wear to a ball at the Belvedere Palace in Warsaw, Poland. The style of the gown, with its balloon sleeves and high Empire waist was known as a "Blondie."





**UNIFORM OF AN ADMIRAL
OF THE BRITISH NAVY OF
NICHOLAS II**

ENGLAND, CIRCA 1890

Wool, gold thread

Tsarskoye Selo Museum-Preserve

*Inv. Nos. ED-1061-II, 1062-II,
and 1022-II*

NAVAL OFFICER'S SWORD

SHAF & SONS

ST. PETERSBURG

PERIOD OF ALEXANDER III,
CIRCA 1855

*Bulot alloy, gilt bronze, rubies, diamonds, sap-
phires, leather, silver thread*

Tsarskoye Selo State Museum-Preserve

Inv. No. ED-406-II



**COURT GOWN OF GRAND
DUCHESS XENIA
ALEXANDROVNA, SISTER OF
NICHOLAS II**

BY COURT COUTURIÈRE MME.
OLGA NIKOLAIEVNA
BULBENKOVA (1835-1918),
ST. PETERSBURG, 1894

Blue velvet, white silk, gold thread

*Jacket 28 3/4 in (73.0 cm), skirt 57 7/8 in
(147.0 cm), train 157 1/2 in (400 cm)*

Tsarskoye Selo State Museum-Preserve

Inv. Nos. ED-1804-II, TsKh-2730,

TsKh-2732

**COURT GOWN OF EMPRESS
ALEXANDRA FEODOROVNA,
WIFE OF NICHOLAS II**

RUSSIA, CIRCA 1890

Pink silk moiré, silver thread

Pavlovsk State Museum-Preserve

Inv. Nos. TsKh-2724-II, TsKh-2725-II,

TsKh-2726-II





**COURT GOWN OF EMPRESS
ALEXANDRA FEODOROVNA,
WIFE OF NICHOLAS II**

BY COURT COUTURIÈRE
MME. OLGA NIKOLAIEVNA
BULBENKOVA (1835-1918),
ST. PETERSBURG,
CIRCA 1890

White silk moiré, silver and gold thread

Pavlovsk State Museum-Preserve

Inv. Nos. TsKh-2728-II, TsKh-2727-II,

TsKh-2729-II



A PARTIAL LINE OF DESCENT OF THE HOUSE OF ROMANOV

XVII CENTURY

Mikhail Feodorovitch Romanov (1613-1645)

Alexei Mikhailovitch (1645-1676)

XVIII CENTURY

Peter I "the Great" (1682-1725) m. Catherine I (1725-1727)

Elizabeth I (1741-1761)

Peter III (1761-1762) m. Catherine II "the Great" (1762-1796)
(Née Princess Sophie of Anhalt-Zerbst)

Paul I (1796-1801) m. Maria Feodorovna
(Née Princess Sophie of Württemberg)

XIX CENTURY

Alexander I (1801-1825) m. Elizabeth Alexeievna
(Née Princess of Baden)

Nicholas I (1825-1855) m. Alexandra Feodorovna
(Née Princess of Prussia)

Alexander II (1855-1881) m. Maria Alexandrovna
(Née Princess of Hesse-Darmstadt)

Alexander III (1881-1894) m. Maria Feodorovna
(Née Princess of Denmark)

Nicholas II (1894-1917) m. Alexandra Feodorovna
(Née Princess of Alix of Hesse)



